

The BULLETIN

Of the

Columbia Scholastic Press Advisers Association

CONTENTS

High School Journalism — Key To Professional Writing	<i>Austin J. App</i>	1
Some Practical Hints On Writing News For Public Press Release	<i>Wilton C. Scott</i>	3
Let Names 'Do Things' For Your School Newspaper Or Magazine	<i>Mrs. Cudworth Beye</i>	6
Is Grass Greener In Press Fields At Independent Schools?	<i>C. Clark Chism</i>	9
Feature Writing — Training In Observation	<i>Elizabeth Burroughs Kelley</i>	13
Notes From The Editor's Desk		16
CSPAA Congratulates NAJD	<i>Sigmund J. Sluska</i>	17
Responsibility Is The Keystone Of A Good School Newspaper	<i>LeRoy Nielsen</i>	19
What Is A Complete Yearbook? Asks Hokendauqua, Pa., Adviser	<i>Majorie Lazarus</i>	22
Guide To Good Books	<i>Hans Christian Adamson</i>	25

Bryan Barker, Editor

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High School Journalism — Key To Professional Writing

By Austin J. App

At the suggestion of the editor, Dr. App wrote out in condensed form the address, titled as above, which he gave at the General Meeting of the Columbia Scholastic Press Advisers Association in the McMillin Theatre at Columbia University during the 33rd Convention this past March. Associate professor of English at LaSalle College, Philadelphia, Dr. App is the author of such books as "Making Good Talk" and "Way to Creative Writing," both published by Bruce, Milwaukee.

If a bright young student wants to be a writer, the place for him to start is the high school publications. Scholastic publications give the future writer what he most needs as a student: a medium to get his things printed, an interested and frank circle of readers, and, very important, the sympathetic but firm direction of a faculty adviser. The history of professional writers and journalists tends to show that they started writing at the high school age, had a desperate need for a publishing medium, and were or could have been helped immensely by kind, competent, and firm critical guidance.

The writers of whom we know that they wrote for their collegiate publications is legion. Recently *Newsweek* wrote of the college humor magazines as "Hatching Artists and Writers" (February 4, 1957) and named, among others, Longfellow, Marquand, W o u k, Merton, and Santayana. When the Princeton *Tiger* celebrated its 75th birthday in February it proudly listed Booth Tarkington, Whitney Darrow, Jr., and Struthers Burt among its "alumni."

While the reference books do not ordinarily recount a writer's association with his high school publications, a study would probably re-

veal that virtually every writer who contributed to his college paper had previously got his first taste of printer's ink with his high school publications, if there were any. We know this definitely of several famous names. G. K. Chesterton, among Englishmen, attending the public high school of St. Paul's, "foreshadowed a long journalistic career by helping to produce a school magazine." Walter de la Mare, also attending the St. Paul's School, London, "at the age of sixteen founded *The Choristers' Journal*, a school magazine," for which, according to *Twentieth Century Authors*, he "edited and probably wrote most of nine issues . . ."

Rupert Brooke, the youthful poet who was buried in "some corner of a foreign field," started his writing career contributing to the publications of his prep school, the ancient and famous Rugby. We read that "Some of his poetry appeared in the *Phoenix*, a free-lance school paper, of which he was co-editor, and some in its successor, the *Venture*." Not quite to be extolled as a model to young scholastic aspirants is the high school writing career of Robert Southey, of whom we read (in *British Authors of the Nineteenth Century*):

In April 1788 he entered West-

minster School, remaining until 1792, when he was privately expelled for an article on flogging in *The Flaggellant*, the school paper!

Among American writers, Adelaide Crapsey, who is credited with founding the Cinquain, and who at Vassar College became the editor of the senior yearbook, the *Vassarion*, had in her high school in Kenosha, Wisconsin, edited the Kemper Hall *Kodak*. Gerald Bullet, author of *The Quick and the Dead* (1933), writes of himself, "At school I collaborated in the production of a school magazine, and soon after leaving school, at eighteen or so, I wrote my first novel." John Gunther (in *Twentieth Century Authors*) writes of himself:

I was a Chicago boy, educated in the public schools there, and I remember writing pieces about the Russian Revolution and so on even when I was in high school. At college (the University of Chicago) I was the literary editor of the campus paper, the *Daily Maroon*.

In this March issue of *The Writer's Digest*, Jane Kesner Ardmore, writer of celebrity articles, makes a comment showing how teachers and faculty advisers "hatch" writers. In "My Twelve-Year Trial," she writes:

I've had one and only one easy literary triumph. 'A Queer Thing I Used to Believe' was the story . . . I was ten at the time and my teacher sent me to every room in the A. O. Sexton School to read my story aloud.

She goes on to say that later she wrote her way "through the University of Chicago on 'The Daily Maroon,' the student newspaper."

These are enough instances of writers who started being published in their high school publications

to warrant the statement that such publications are the natural spring-board for collegiate and professional writing. These scholastic publications, giving the aspiring student the chance to see himself in print in his formative teens, under competent faculty direction, for an interested, frank circle of readers, are a made-to-order highway to future professional writing.

Ordinarily, the successful writer started writing young and urgently needed a medium to get his early faltering efforts published. Without such a medium for publication as the high school papers offer many of them felt frustrated to the point of publishing at their own expense. Hawthorne at twenty-four paid to get his novel *Fanshawe* published, which he had written in college. Stephen Crane at twenty-one borrowed money from his brother to get his first novel *Maggie* published. It deservedly proved a failure, but who knows if he would have gone on to write *The Red Badge of Courage* had he never before seen himself in print. John Drinkwater at twenty-one paid a bookseller to print his *Poems*. Brown-ing's earlier poems were all published at his father's expense. A. E. Houseman had the now famous *Shropshire Lad* published at his own expense; Shelley his "Alastor" and his "Adonais." Of the German poet, Rainer Maria Rilke, we read (in *Twentieth Century Authors*) that a girl, Valery David-Rhonfeld "started his literary career, not by 'inspiring' him necessarily but by performing a more useful service perhaps — paying all the printers' bills for his first sheaf of poems, *Leben und Lieder* (1894)."

Such perhaps "more useful service" the high school publications perform freely and eagerly for the aspiring young writer — and they do it under the invaluable editorial

direction of the faculty adviser. Working and writing for their scholastic publications future writers are trained to think logically, to write correctly and accurately, to meet deadlines, to revise and cut, and to accept editing. The future writer is so talented that he has a tendency to be egocentric, to be intellectually stubborn, to scorn criticism. Yet wise direction and firm criticism is precisely what he needs. How much men like Shelley, Blake, and Byron could have profited from it!

For giving the direction, criticism, and editing gifted students so particularly need, the adviser to scholastic publications is in a uniquely favored position. His relation to them is almost like that of

a parent. He can correct and even reject where a professional editor might kill. His young writers have an almost filial regard for him, respect his literary judgment, and feel instinctively that he is on their side, trying to get them to write their best. Feeling his sympathetic interest and respecting his competence, they will accept criticism and editing from him which they would resent from other sources. Such a trusted and professionally competent adviser is, therefore, a godsend for the aspiring young writers; and the scholastic publications, giving them their first experience with rejections and acceptances, with revisions and cuttings, are invaluable proving grounds for successful professional writing.

Some Practical Hints On Writing News For Public Press Release

By Wilton C. Scott

What shall be stressed, included, omitted, or how written when a school press bureau or press club releases information about the school, its activities, and its personnel to the public press? The Director of Public Relations at Savannah State College, Savannah, Georgia, offers some helpful, practical, and quite-to-the-point advice on these and other matters.

The Three Kinds of Stories

There are three kinds of stories to be considered: the straight or "spot" story, the human interest story, and the feature story.

Straight News. The straight story may be an announcement of new studies being introduced, with administration co-ordinated under divisional directors in charge of the biological sciences, the social studies, the fine arts, etc.

The spot story, while a straight news story, differs in one vital respect. It may chronicle an accident in the chemical laboratory, the death of a professor, or any one of the many things that may happen

unexpectedly in the daily lives of people. Obviously, it cannot be held for release as can the straight story which deals with the new divisional plan. Time and circumstances may not even permit writing the spot story.

The publicist must be in charge of news releases in such an hour, however, just as he is in charge of the more leisurely preparation of less pressing stories. He must also use the same techniques of reporting, bearing in mind the requirements of the law. He should not pronounce the professor's death a suicide, no matter how obvious it might be; that is the coroner's func-

tion. But he should report the death, circumstances, etc., insofar as factual evidence is available to him.

Human Interest. The human interest story is one that reveals in an unusual manner the emotions and interests of the men and women engaged in higher education. The story of a dog who, day in and day out for years, has sat at his master's feet as the scientist worked in his laboratory will create an affection for the professor and institution as will no other kind of release.

Feature. The feature story is perhaps the most difficult of all releases to prepare. If properly done, however, it may well be the story that the reader will remember from all of the grist that he grinds out of his daily newspaper. It will not be remembered for its length, although many writers seem to think that to be the case, judging from the verbosity of their articles. Neither is the "cute" or oblique approach as fundamental as many writers would seem to believe. It is the content, the simple telling of an interesting story, in language that does not send the reader to the dictionary, that marks the better feature story.

Elements of The Good Story

Accuracy. Every good story, whether it be straight news, human interest or feature, contains a number of primary elements. Most important of these is accuracy. The most gifted writer is the worst reporter if he is careless or indifferent to the factual details of his story, no matter how unimportant they may seem. It must be recognized also that every detail should be important to the story; otherwise it should be deleted.

Interest. Real news is always interesting. However, a story which would be of interest to the readers

of one newspaper may have little or no interest to those of another. The school reporter must be able to gauge the interest potential that each set of facts holds for various papers and provide material which will assure maximum appeal in each case.

Brevity. While imperative, brevity should not be applied to the point of eliminating facts essential to complete understanding and information. It would not be brevity but poor reporting if the school reporter released a story on the creation of a new academic department but omitted the name of the new director in order to reduce the length of the copy. But the publicist would be observing the rule of brevity and conciseness, to say nothing of improving his copy, if he made certain that the finished story contained no word, phrase, sentence, or paragraph which could be omitted without actual loss.

Simplicity. Too many educational stories, especially those using the higher echelons as authority, are cluttered up with four- or five-syllable words, cubersome sentences, and page-long paragraphs. The school reporter, however, should write his newspaper story for the average citizen, not for the scholar or the pedant. It should be molded from the shortest possible words, from sentences so clear and concise that the studied use of commas and semi-colons is unnecessary, and from paragraphs permitting the relief of white-space indentations at least every seventy-five words.

Vividness. Of major importance in news copy, whether it be in the straight story, the human interest item, or the feature, is vividness. The effort to achieve vividness once again emphasizes word selection. It also emphasizes the need for careful selection from among the materials available.]

Authority. Most straight stories require direct authority. An announcement of a change in faculty, policies, or other specific information should always be attributed to the proper authority, whether that be the president, a dean, or a director.

Keying to Needs. There are times when a publicist will want to give a newspaper a "special" or an "exclusive," and in either case his copy will have greatest chance of appearing verbatim if keyed to the editorial policies and office style of the individual newspaper. Some newspapers campaign for greater world unity. Consequently, they will prefer that their story of the visiting governor's address be pegged on his theories for achieving this unity rather than on some point with which they are in disagreement.

Some newspapers like detailed stories, others favor items of fifty to a hundred words. Some "featurize" whenever possible, others prefer straight news writing. Some eschew quote leads, others avoid noun clause beginnings. Some use "up style," traditional spelling, and a minimum of abbreviations. In any instance, the story written with the policies and office style of the particular newspaper in mind is, other things being equal, much more acceptable than the one which calls for some rewriting and no little editing to emphasize policy and conform to style.

The Straight News Story

The straight news story should open with the most important and most interesting facts available, the objective in every case being a lead paragraph or lead block of two or three paragraphs which could stand alone as a complete story if all subsequent paragraphs had to be cut away. After the lead, the story should be written in descend-

ing order of importance so that no later material is more important or more interesting than any already presented.

This rule of first things first in the news story is followed for four reasons: (1) to improve chances that readers who merely scan only the headline and the lead will assimilate the major points the story was intended to convey; (2) to increase the possibility that the headline writer, who nearly always chooses his material from the first couple paragraphs, will play up the most important angle or angles; (3) to eliminate the possibility that important material will be lost if the newspaper cuts the story to one, two, or three paragraphs either in the editing process or later in making up the page forms; and (4) to relieve the newspaper of rewriting, which would be necessary in case interesting or important material were buried and the newspaper wanted to assure a first-class story.

Whether the lead includes a single sentence or several sentences, one paragraph or three paragraphs, its obligations are the same: (1) to play up the feature or the most important fact; (2) to give the authority where one is necessary; (3) to summarize the who, where, when, why, what, and how; (4) to induce the reader to go further; (5) to furnish the tie-in with earlier stories. It should also strive for directness, emphasis, originality, and clarity, as well as the brevity, simplicity, vividness, and accuracy.

Writing The Feature Story

There are countless feature stories on every campus merely waiting to be written. The why and wherefores of spring fever, identical twins, fingerprints, and footprints, and the nutrition value of weevils in wheat flour are just a few of the subjects that psychologists, biologists, philosophers, and

others have translated into readable feature stories.

The pattern for the feature story is not as sharply defined as that for the straight news story, but there are some basic principles that may brighten it. Short, snappy sentences and brief paragraphs help. Overwriting should be avoided. Anything that does not contribute to a better picturing of the story in the mind of the reader should be omitted. Art, carefully planned, should be used when possible.

The Human Interest Story

The so-called human interest story is not one to be written every day. It is an interpretative medium, however, that can do as much as any story to further appreciation of the school.

The human interest story in its best form is direct, pithy, understanding, and semi-editorial in design.

Handling The Undesirable Story

There comes a time when the undesirable story arises to test the character and mettle of every institution and every editor. The

formula for handling it is the same as that which applies to all other copy.

Editing The News

All news emanating from a school should be edited carefully. Accuracy and interest are the first considerations. Stories involving scientific terms with which the school news officer is not familiar should be read by the instructor whom the story is written or into whose field it falls. This precaution does many things. It assures accuracy, it establishes the trustworthiness of the news manager, and it frequently helps in the translation of scientific stories into language the lay reader will understand.

The oblique approach to publicity should not be avoided. Getting the name of the institution into the first paragraph is not always desirable. If it is planted there without regard to whether it belongs or not it may either condemn the story to the editor's wastebasket or, what is about as bad, leave the discriminating reader cold before he gets into the story.

Let Names 'Do Things' For Your School Newspaper Or Magazine

By Mrs. Cudworth Beye

The adviser since 1947 to "The Junior Citizen," a news-magazine of The Connecticut Junior Republic, a private home-vocational school for 90 boys between 13 and 18 years of age in Litchfield, Connecticut, writes of the importance and meaning of names in elementary and junior high school publications. It should be added that her news-magazine is hand-set and the work of students taking the printing trade course.

Country newspapers, even if published weekly instead of daily, are usually slim sheets having a hard time to compete with city papers. But up in the northwestern corner of Connecticut there is a weekly newspaper which has as many pages

as the Sunday edition of many city newspapers.

This weekly serves a large area in a hill and lake region which attracts many summer residents and visitors. When the season is over, these people order the paper to be

mailed to their city homes.

The secret of the paper's popularity is found in the fact that it prints all the social and community news, and mentions the names of all those participating, whether the event is a birthday party for a three-year-old, a teen-agers' picnic, a young people's dance, a bridge party, a country club dinner, a golf or tennis match, a country fair, or a family reunion.

If printing names will build up a country newspaper, it will likewise do things for your school publication. Every school paper carries write-ups of all competitive games, and any plays or musicals which may have been given. But in addition to mentioning the players, do you give the managers of the various teams credit for their very good and necessary service, taking care of the equipment, etc.? How about the students on committees for plays, musicals, or dances? They work hard to make the events successful, and are often overlooked when congratulations are being passed around.

Group pictures, whether of athletic teams or of theatrical casts, should always be identified by giving names. Club activities, field trips, and visitors at assembly, are other sources of news and pictures.

The student who is neither an athlete nor an actor, should not be neglected. Brief biographies of students (and teachers) are interesting, especially if accompanied by pictures. Stories of students' hobbies, too, are good. Has anyone been out of school because of illness or accident? Welcome him back with a note in the school paper.

Does your school have an alumni association? With so many boys going into the service at 17 these days, it is a friendly action to print their names and mailing addresses,

so that those who wish to may write to a youngster who may just possibly be a little homesick, and happy to hear from old friends.

Many of the exchange papers which come to our school recognize academic achievement by including lists headed "High Honors" and "honors," at term ends. Certainly this is news worth printing. Even teachers are mentioned occasionally. (After all, teachers *are* people, and they are pleased to find their names in the school publication.)

A touch of humor is often a help when trying to get more names into the paper. A college magazine recently ran a story based on names of students, which began with the statement that "only four students are living the life of RILEY. But we have a GAYHART, a SMILER, and a SMIRK." Other classifications are: CARPENTER, PLUMBER, SMITH, BAKER, TAYLOR, FARMER, FORESTER, etc., for trades, and even the weather and seasons in SNOW, WINTERS, SUMMERS, and FAHL. In our school paper we ran a humorous paragraph which told of the coming of a GUEST to see the FONTAINE on the GREEN, and mentioned some tasks that must be DUNN before KNIGHT.

Most school papers have discarded the gossip column. If not downright silly, the column is often unconsciously cruel. But a certain type of classroom "boner" is relished by all. Any English classroom will furnish amusing instances which will enliven a school paper. In my own class I asked a student the meaning of the word "versatile." He replied promptly that it meant one who loves poetry. Another time when a student was struggling with the word "anti-quarian," I asked him if he knew what it meant. "No, but I can make a good guess," he answered.

"*Anti* — that means against; and *quarian* is a place where you keep fish. *Antiquarian*, a place where you can't keep fish!" he finished triumphantly.

A few years ago the telephone company built a new office in our town, and into the cornerstone were placed a history of the town, some of the town's newspapers, and several copies of our school's news-magazine. I didn't think about it then, but three years ago, after hearing Mr. Bryan Barker's talk at the Columbia Scholastic Press Association convention on the desirability of getting as many names and activities into the school publication as possible, I began to think about our Litchfield "time capsule" and to wonder if the cornerstone might be opened and its contents examined by Litchfield residents in the year 2050. From our paper, would they be able to get any idea of what our school was like in 1950? I rather suspect their conclusions would run something like this:

Well, they seem to have spent all their time playing football, basketball, and baseball. They had a boxing team and a drum and bugle corps. They held dances at various times, particularly at Christmas and at Commencement. All of the students were athletes, dancers, or talented actors. No mention is made of studies or of teachers, so probably the students' lives were just a round of sports and amusements.

Who knows when your school paper will find itself being sealed into a Time Capsule, so aim to have it give a complete picture of your school and its activities. Mention every student — at least once a year. Finding different ways in which to do this cleverly is, actually, a lot of fun. Once you've tried it, you'll

never give it up.

* * *

(Editor's Note: The following comes from page 31 of "Wisconsin Alumnus" for February 1957 and was sent to the editor by Mrs. Beye, the writer of the above article. Entitled "A Rose Is A Rose Is A Rose," it is a feature on names found in the student directory.)

It may seem to the casual observer that only four students are living the life of Riley: Caroline and Clare, Donovan and Shawn.

Let the facts speak for themselves. The research team turned up a Funmaker, a Smiler, a Gayhart, and a Merry; a Prom, five Balls, a Dance, and two Walzes; three Darlings, two Peeks, a Smirk, and an Ogle; a Blatz and a Pritzl, a Martini, five Gibsons, Champagne and a Guinness, a Bliss and a Blish, a Ho, four Hoys, a Hoops, and a Hollar.

They also found a Roob, six Hicks, and a Dude; a Thrower and two Ketchums; a Richmond and a Purman; two Heads, two Chings, a Lipp, six Footes, and a Hand; a Spring, five Sommers, a Fahl, and 12 Winters; an Easterday and a Noel; five Days, two Weeks, a Muntz, and a Yahr.

Also a Penny who is Wise and a Pound who is Arthur; a Ruble, a Francke, eight Marks, three Nickels, and a Shilling; two Dows and some Joneses; a Battin, three Bartons, a Derr, some Steins, and an Osborn; a Merrill, a Lynch, a Pierce and a Fenner, but no Bean.

Lastly, after collating their findings, the researchers tailored a 19th century verse to fit a contemporary senior from Kingsport, Tennessee:

"We read Wisconsin's blazoned
roll

Of Heroes, and forthwith
Greets up upon the starry scroll
That homeliest name — John
Smith."

Is Grass Greener In Press Fields At Independent Schools?

By C. Clark Chism

All sorts of misconceptions exist in the minds of too many people as to the purpose, methods, and ideals of private or independent schools, the student publications put out by such schools coming in for a full share of these misconceptions. The adviser to "The Tornado," medalist winning paper of The McCallie School, a private military boarding school for 475 boys, 7th through 12th grades, in Chattanooga, Tennessee, writes about some of these misconceptions, and he does so, the editor feels, in a fair, lively, yet factual way.

At a recent state high school press association meeting, an advisers discussion group evolved into a spirited comparison of public and private schools and their efforts in the field of student publications. Said one public school adviser, disappointed that her paper had been by-passed in the presentation of awards, "If I had no more to worry about than you people (referring to the private school advisers in the group), I could put out a prize-winning paper too."

The comment reminded this writer, an adviser of publications in an independent school, that many public school people and others entertain a variety of illusions regarding the prep school's work in the field of scholastic journalism. A logical, literate discussion of the problems which the adviser and the staff of a private school publication face, especially in the college preparatory school, should serve to bring about better understanding. Even though publications of the two systems are considered separately in various competitions, there is no real justification for the antipathy that has sprung up from time to time; and we do not wish to heighten that which does exist. Neither would we apologize for the situation in which the prep school adviser finds himself.

An adviser of a prep school paper which has won medalist ratings in the Columbia Scholastic Press Association competition for the past several years summed up the situation in this manner: "We have met and solved more problems than the overworked public school adviser could list on a sheet of legal paper."

Even though this expression approaches hyperbole, it does indicate the feeling of many prep school advisers who do a conscientious job. In the final appraisal, both groups have the same goal, experience for the students, and the paper must be their work if it is to have meaning.

A look first at some production difficulties which the prep school adviser and his staff face, followed by "debunking" of misconceptions held by their critics, in the light of objective appraisal should destroy the ill-feeling which unfortunately has made itself known.

The primary problems of the prep school adviser are little different from any other, though they do differ in degree. These difficulties fall into three main categories — time (for both staff and adviser), conflict of interests, and training of staff.

In the majority of situations, the prep school student's time is regulated from the moment he reaches school in the morning until dis-

missed in late afternoon. Students at boarding schools have even less free time, for their entire day is scheduled for them.

The average newspaper staff member is a superior student in the upper grades, probably a junior or senior. Consequently, he is carrying a full load of at least four or five academic courses, each calling for homework assignments that would make many public school teachers, not to mention students, cringe. This is the result of a purpose and philosophy often misunderstood by those not connected with the independent school.

More than likely, he is required to attend study halls in his off periods during the day and at night if he is a boarder. "Working on the paper" isn't sufficient excuse for missing these study halls, as it was when we were in high school. Additionally, most prep schools require participation in athletics, and this participation is not of "the physical education" variety, which takes up a part of the regularly scheduled school day. Instead, the athletic program calls for one or two hours of participation or practice in various sports, even on the non-varsity level, after school. Only in rare cases is the student allowed to substitute his journalistic work for athletics, even if he wants to, and that on a limited basis.

The daily schedule of the prep school provides only token time for such activities as publications, forsenics, glee clubs, activity groups, and the like, for again, the prep school emphasis is on academic training and preparation for college. Whatever time is left for activities must be made enough.

Whatever contributions the prep school student makes to his student newspaper must be sandwiched into a rigorous schedule and the time

for this project taken from his "free" time. The understanding adviser is accustomed to allowing the excuse, "I'm sorry, coach. I just haven't had time."

To do a creditable job the adviser then must have a little understanding from his headmaster and the faculty. "Borrowing" time is a must.

The adviser himself is also faced with the same problem, finding time in his own schedule. As any independent school teacher knows, teaching in a preparatory school is not a job; it is a way of life. Because the student has a full day, often six days a week, it follows that the teachers necessarily provide supervision and direction. And the newspaper adviser is not excused. With rare exception (and we have only heard of these), he carries a full teaching load, generally English on the upper levels. Additionally he probably has regular assignments in athletics, remedial work, publicity, music instruction, or any of a dozen other chores that are required by the prep school. In the evenings, he may be a dormitory supervisor or serve as study hall master. In comparison with his extra duties, paper grading and class preparation often seem minor routine chores.

The problem of staff meetings then becomes one of catch-as-catch can. Under such a system, the editor, the person in charge, must necessarily be a capable student, an able innovator, and a strong leader.

Because the student newspaper, one in which the student body can take pride, attracts the better student, the conflicts of interests provide the adviser with some of his most serious headaches. This student, because he is good with words, is naturally attracted to forsenics, dramatics, various religious

activities, and other such groups. If he is athletically inclined, the attraction of varsity athletics more than likely will settle his problem.

Since service on all of the programs is voluntary and time is limited, both student and adviser are under strain. Often the publications leader must be shared with the debate coach or the play director or even the varsity football coach. Unheard of, however, is the classroom teacher willing to give of his allotted time to such unimportant activity.

This conflict of interest also has its amusing points, minor problems in themselves. The society editor of one medalist paper with which we are well acquainted was also captain of the varsity football team, a situation no doubt strange to the majority of public school advisers. The student copy editor who handled his stories had many other choice comments.

When, however, the editor of the newspaper or annual is also No. 1 debater, soloist with the glee club, star center on the varsity basketball team, or manager of the wrestling team, the situation ceases to be humorous. If the adviser loses his man entirely to any other activity, the result may be even less humorous.

The last of the three problems categorized earlier, the training of staff, may well be the most serious, because it is augmented by the other two. No prep school with which we are acquainted offers a journalism course, even as elective, though no doubt there are some. Consequently, "in service training" must be substituted.

With the limited time, the aspiring writer, "captured" in his early years in high school because he shows some writing ability and in-

terest, is given the "what, who, when, where and how" routine and told to give it a try. He is advised to study carefully his rewritten articles as they appear in print after being handled by senior staff editors. He is encouraged to read and study style and techniques of writers in the daily newspapers. The adviser, time permitting, goes over his articles and shows him how they can be improved; but more often this task falls to the student editor. Seldom does the "rookie" draw any comment unless the article is very bad. To keep such boys interested, care must be used in explaining "what happened" to their articles. Most of all, the adviser, often at the expense of truth, must show confidence in the young writer and at the same time be just in his criticisms.

The tragic part of such a program comes when, after three years of teaching and coddling, a bright editorial prospect decides that he will not have time and declines to accept the responsibility, or worse, accepts the post and then fails to meet his obligations, creating confusion and dissension among the other staff members.

The actual mechanical production of copy causes other problems to many advisers. Although the equipment is available, collecting the individual stories and getting in form to be sent to the printers is another problem. Since most writers are unable to type their own copy, the editors are forced to assign typists which creates another time problem.

Staff members in such cases must be taught individually to write their headlines, generally by imitating those of earlier issues or those appearing in the daily papers. Training in this method depends largely on individual ability, but

production calls for close supervision, especially in makeup and proof reading. And it might be noted here that such close supervision must be limited to critical suggestions, else the student editor loses the initiative which produces prize-winning papers.

Many private schools are also confronted with another problem which the public school adviser has yet to consider, and this one comes after the paper has been delivered to the school. Take for an example a school with an enrollment of 474 which has 2,000 copies of its paper printed.

It follows that 1,500 copies must be distributed by mail. These go to subscribers (some 300), some to alumni and patrons, and the others to prospective students. The folding, addressing, sorting, and mailing constitute at best an arduous task for the circulation manager and his staff.

Papers used for these purposes also require more careful planning and editing than the average paper. Care must be given to prevent the paper from becoming an organ of criticism of the school administration by the students and at least some effort be made to present the school favorably lest false impression be created by unfortunate presentation of minor incidents. "Good taste" must be the watchword, and sound-thinking students recognize this effort as no attempt at censorship and take pride in it.

Private school advisers are by no means exempt from the major problem discussed by any other adviser — money. We know of only one or two such papers that are financed entirely by the school. In the usual situation the paper is expected to "break even" on the books. Money is raised in the same

way that it is everywhere else through subscriptions and advertising with the added burden of "time." In some cases, the school shares part of the financial burden in order to have a proportional part of the papers for advertising and public relations purposes. The only advantage the independent school entertains is that subscriptions to the school newspaper are generally included in the activity fees of the students.

Another misconception we have heard deals with the frequency of publication, the implication being that the private school puts out a paper when the staff gets one ready. Such may be the case in some schools but the papers we receive across our exchange desk appear with the frequency previously announced and as regularly as any others.

Taking no credit away from the student, to whom it really belongs, the adviser of an award-winning paper must be devoted to his task. He must have a thorough knowledge of journalism, both from the editorial and from the technical standpoint. He must be flexible in his plans for any edition and must accustom himself to disappointments that come with last minute changes.

We sympathize whole-heartedly with the public school advisers and understand better than he realizes his problems. Many are to be admired for being able to produce a paper at all. But schoolboy journalism has grown into almost a profession of its own, and the adviser's primary task, regardless of his school, must be to keep the student interested in his work, direct him in such a manner that he can look on his work with pride, and give him that valuable experience in life that no other field provides.

Feature Writing — Training In Observation

By Elizabeth Burroughs Kelley

At Kent Place School, Summitt, New Jersey, the author of the following article is adviser to the newspaper "Ballast," the yearbook "Cargoes," and the literary magazine "Windward." As her name might suggest, she is the granddaughter of John Burroughs (1837-1921), the naturalist. About him, and about her father, who has recently died, she is finishing books. She has started also to give illustrated lectures and talks on her naturalist grandfather and his work.

"What can we do to improve our paper?" editors sometimes ask the adviser. They have learned the techniques of journalism and yet they think their paper is dull. How can their adviser help them? The answer is in making them see the importance of the features in their paper.

Nothing else reveals so much about the caliber of a staff as the features they write. As an adviser watching new editors and reporters come and go, I have had the truth of this brought home to me again and again.

What lifts a paper out of mediocrity? There may be nothing about it to criticize from a journalistic point of view and yet the spark may be lacking to give it distinction. Look at the features and you will see where the difference lies between just an average "good" school paper and one with qualities which set it above the others, for if the members of the staff possess initiative, insight, and imagination, if they have maturity of judgment and good taste — and if they have that rare quality, wit — all these will be revealed in the kind of features they write and that paper will have true distinction.

As every adviser knows, students vary a good deal and whereas an enterprising, resourceful reporter never runs out of ideas of his own

for good feature material, some need a hint or a suggestion to work on; so here is where the adviser can help. They may need to be shown what some of the possibilities are. They may even think that everything has already been done at some time or other and there is nothing new left for them. The adviser's problem is, then, how to stimulate their imagination and make them more observant.

One way is to have them look at the big daily papers to see what those reporters do for feature stories. For example: What happens when the temperature rises? That day *The New York Times* reporter in New York visits rinks at Rockefeller Center and Central Park to see what the effect is on skating conditions and finds out what has happened to the skiing areas; he inquires what the mean temperature for the date usually is and whether places in Europe have had an unusual rise in temperature too; and he turns in a feature article about it, which is played up with a picture and an appropriate headline.

That same day a *Herald Tribune* reporter also turns into his office a feature article on the same subject. His is entitled "Spring peeps in and love is calling." He makes his story a human interest one about the young man who was the

first to use one of the new telephone booths in Bryant Park.

The human interest story is undoubtedly the feature with the biggest appeal. One form often used is the interview, which can be so varied in subject and treatment that a staff should never run out of ideas here. The range of possible material seems almost limitless. Have you tried this or that person? the adviser may ask. What about the oldest living alumna for a front page story? What about interviews with the school chef and the janitor who has been at the school twenty-five years? These can be made very entertaining. One of the best I've seen was with the Scotchman who takes care of the school grounds. Of course some of his remarks were quoted with their Scotch brogue.

A foreign student is always good material for an interview; however, this has been done so much that once a school paper, which I happened to see, carried a clever parody of this kind of interview. Visitors at the school, members of the faculty and staff, the athletic coach and captains — what can you learn about them that make interesting reading? Remember, too, that the able reporter endeavors to avoid run-of-the-mill treatment of such material.

Sometimes when obtaining interview material, the student will get hold of some items that may be written up separately. For example, when interviewing the night watchman, one editor learned about a raccoon that lived in a hole in a tree only about fifteen feet from the corner of the school building. The night watchman, who placed cup cakes at the foot of the tree every morning, was trying to make a pet of it. The editor decided to write it up separately in a humorous little sketch with its

sequel about the baby raccoons that arrived later.

Some interviews may be purely imaginary, as, for example, with a faculty dog or cat or pet bird. Amusing little anecdotes can be brought into these interviews which, of course, involve the faculty as well. There can be references in such interviews to situations and incidents that the students know about and they enjoy seeing them presented from a different angle — from a cat's or dog's point of view. The gifted student can make these delightful, as I have learned from my experience as adviser.

Various things such as a class mascot, a locker, the school bus, the clock in study hall — a student can readily see that they all may have something to say — and this may be a way, incidentally, of sugar-coating and putting over some serious point the editors want their readers to swallow!

The interview may take the inquiring reporter form in which a number of people are asked what they think in regard to some matter. One difficulty with this type of feature is in finding a question that's timely but not so timely that it's lost its pertinence when the paper is off the press and another difficulty is in finding a question that leads to answers worth printing. In the school paper I saw, the editors had asked the faculty: What would you do if you knew you had just one more year in which to live? Here is where good taste and discretion have to play their part.

Another type of human interest feature is the "profile" sort of write-up, usually of the seniors. This is generally found in most school papers; so students are sure to think of it, but such articles can be pretty dull unless the writer tries to get a new slant.

How about picking out items of

interest from other school papers and writing them up in a special column? The job of selecting them may be largely a matter of judgment but it is worth doing from time to time to broaden the scope of the paper.

This can be done in other ways too. Has anyone received a letter that could be used? from a former student who is travelling abroad? from an alumna in college, perhaps? How about a series of these on the principal colleges? A letter which one school paper printed from a former editor who had gone on to Oxford proved to be so interesting that the big local daily paper asked permission to reprint it.

Letters to the editor about any matter of school interest are another form of feature, but we've found that the problem here is to get everyone in school to write a letter and we've known of editors writing letters to themselves.

Are there any old letters that can be found which deal with life at school in earlier days? What about getting material out of old yearbooks and reprinting it — with some editing and appropriate captions and pictures? The origin of certain school customs and traditions, information about the school founders or the school property or about the school as it used to be — these, handled in short essay form and by-lined, can be either entirely serious or treated with a light touch and give the reporter scope to show his own individuality as a writer.

Another way of working into the paper facts about the history of the school is to carry a "Did You Know That" column. This presents interesting and odd bits of information about the school's past or present or about the faculty or students and affords opportunity for plenty of research and ingenuity on the

part of a reporter.

Informative essays may be on subjects of special interest to students, such as hobbies and summer jobs. Such features may perform a real service by giving helpful information presented from the point of view of the students themselves. Such features also serve to get students' names into the paper by telling who has done what or gone where. Making use of names is, of course, important. "What are some other ways it can be done? Try to think of a new way," the adviser may suggest. Listing pet peeves, or favorite this or that's, or what they want for Christmas — there are all sorts of lists that will serve and at the same time perhaps add some humor.

"Any fool can be serious but you have to be really clever to be funny," a headmistress said to me when, fresh out of college, I was having my first experience as a yearbook adviser and told her that the staff wanted to add a humor section to their book. Perceiving what is humor and what is not is one of the severest tests that a staff has to meet. The adviser knows that the staff may need guidance here, for recognizing what is humorous in a situation and then handling it in such a way that the full effect of this is obtained is a gift that we can't expect every student to possess, and tact may be required.

There are various "tried and true" forms of humor that a staff can use such as boners that crop up in exams, humorous and unintentional misspelling of words, and parodies — especially of well-known verses made applicable to school. Along with these are the games such as identifying pictures, questionnaires, and crossword puzzles; also cartoons and the uncaptioned drawings depicting something fa-

miliar around school in which there may be humor; and an inventive staff will find more.

The student who has no skill in handling material with a light touch may be able to write a serious and helpful feature on a new book, play, record, or program; on new fads or fashions. Of course these may be handled with wit as well and the gifted student finds plenty of opportunity for originality in treatment.

The sports page should always if possible carry at least one feature and the adviser can make suggestions. What about a sports forecast with the prospects for the coming season? or a sports review of — for

example, the scores of previous games played with a certain rival school? or the essay-type of feature about a star player? or a talk with the coach? or a statistical kind of "Did You Know That"?

"A behind-the-scenes account makes good reading when handled well. What about some dialogue to vary the treatment? Get to the point. Make it crisp and colorful."

So the adviser can by the suggestions he makes not only guide the students in finding material for their feature stories but also, by making them look for what is significant, help them to become more observant and get more pleasure out of life itself.

Notes From The Editor's Desk

A "thousand" and "not" out!

These two quoted words, "thousand" and "not," revealed by their omission, either in meaning or literally, that the editor was asleep at the switch when he read the galley proof of Miss Vida B. McGiffin's article, *If Offset's The Answer For You*, on pages 14, 15, and 16 of *The Bulletin* for March 1957.

On page 15, line 19, column 2, appear these words: "Ours is a school of about 450 students . . ." The "450" should have been "1450."

On page 16, column 2, at the top of the page is this sentence: "The much greater liberty the process allows at lower costs must be interpreted as license." The word "not" was omitted between "must" and "be."

The responsibility for not correcting these two errors or omissions in the galley proof is the editor's, for the original manuscript was as perfect as anything could be. The editor well remembers reading the galley proof, making correc-

tions here and there, and at the same time consulting the copy. But these two errors or omissions he did not see. He regrets such a lax per-

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines by suggesting how to do things and/or how to do them better. Nineteen hundred and fifty copies of this May 1957 issue were printed.

It is published four times a year in May, October, January and March by the Columbia Scholastic Press Association, Low Memorial Library, New York 27, N.Y. Subscriptions: \$1 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly, six-page paper, *The Mercersburg News*, The Mercersburg Academy, Mercersburg, Penna.

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formance in the way of proof reading and can only plead in extenuation that the spirit was willing to do the right thing but that the flesh was weak.

Advisers who have served student publications for 25 or more years are entitled to The Columbia Scholastic Press Association *Certificate of Merit*. All they need to do is to inform the CSPAA of their services and the Certificate is forthcoming. It is a well-designed sheet, 7 by 10 inches, bearing the seal of this Association and, when it is ready for presentation, carries a gold embossed seal with the white and blue ribbons, the colors of the Association — and of Columbia — on the lower left-hand corner.

If possible, we send this to the principal of the school for formal presentation at an assembly or on some appropriate occasion. Many recipients have had them framed and hung in their homes or offices.

All one needs to do is ask for it, if one happens to be overlooked. A colleague may make the request, or a principal. Why not look about

and see who should have one of these recognitions of long and devoted service? Your help would be appreciated.

The Columbia Scholastic Press Association confers Life Membership on every member in good standing at the time of retirement. This brings to the adviser a copy of *The Bulletin* without charge, full membership privileges, and a Life Membership Certificate. As soon as the CSPAA learns of such retirement, it takes the proper action. Sometimes, however, this escapes attention. Why not check the records and find out who is due for such a distinction? Just let the CSPAA know and it will be taken care of.

The editor again lacks space in this issue for an interesting article. It is entitled "Selling Journalism To The Bosses, Or How A Credit Course Began" and is by Mrs. Anitra M. Marsland of New Canaan High School, New Canaan, Conn. The editor hopes to put it in the October issue.

CSPAA Congratulates NAJD

By Sigmund J. Sluska, Ph. D.

President, Columbia Scholastic Press Advisers Association

The National Association of Journalism Directors states in the March, *Scholastic Editor*, that it "is the largest professional organization in the country exclusively for teachers of journalism and sponsors of newspapers, yearbooks, and literary magazines." The Columbia Scholastic Press Advisers Association extends its congratulations.

Our organization has been struggling along since 1926 trying to do as good a job as it could for the advisers and feels that it has been able to accomplish something. Just how good this is, we shall have

to leave to the opinion of the members. Over the years it has managed to build up a membership of 1842, at the last count, which it thought was the largest in the world. Never having seen any figures on NAJD membership, we shall now have to reserve our judgment. We charge only \$1 for membership at the present time but managed to pay our bills. We have also accumulated a little nest egg of about \$1500 which will be used, in time, for some worthwhile project.

We publish a *Bulletin* four times a year. We are in a position to pay

our editor and we feel he deserves far more than we can afford. His work must have done something to help the advisers and, certainly, the list of contributors covers a wide area in the school press field. The last four issues carried 30 major articles, 16 pages of book reviews, in 108 pages, exclusive of cover.

The roster of contributors is distinctive. The book review section is done by a noted author and magazine contributor, in addition to his being an outstanding military figure. Incidentally, as a service to the military, this "Guide to Good Books" is run off as a re-print and sent to every Army, Navy and Air Force base in the world for use of the service librarians with the compliments of the CSPAA.

It may be unprofessional to do all this, but we do it. We also have subscribers to this Bulletin who are not teachers of journalism and advisers to student publications. They seem to like it, and they find it helpful.

As a sort of bonus in between times, the CSPAA published a 152-page Journalism Syllabus which received nation-wide acceptance, and a 60-page Bibliography carrying 556 titles. Then there was the survey called "What Price Adviser-ship" and a survey of journalism in the California schools, both of which added much to the literature and thinking in the field. The first two of these are now being considered for revision and another study on the role of the adviser, recently accepted as a Master's thesis, may be printed for membership distribution. When we find something good, we share it with the members. These publications go so fast we are never able to keep a supply on hand.

Some of us belong to both NAJD and CSPAA. We just can't seem to determine the line which "pro-

fessionalizes" us in one and relegates us to hoi polloi with the other. NAJD is an affiliate of NEA; CSPAA is not in that position now. Once we were, with a membership dated May 3, 1932. Then we were dropped all of a sudden with a mimeographed form notice. We hope NAJD will be able to retain its membership for a longer period of time.

We are an affiliate of the NCTE. Perhaps we can claim just a wee bit of professional standing from that. On the other hand, we are affiliated with the Columbia Scholastic Press Association, sponsored by Columbia University, and including on its Board of Governors the President of the University, the Presidents of Barnard and Teachers Colleges, three Deans and a former President and member of the Board of Trustees. Somehow, this makes us feel we are not too unprofessional.

Perhaps if some criteria were established to determine which is professional and which is not, we might be able to reach a decision as to where we stand. If NAJD issued some figures as to membership, or published a financial report, as we do, some other matters might be settled. In the meantime, we feel that no one organization can claim priority in service to the school press; no one group can claim exclusive rights to attention; no one has an exclusive corner on the adviser's field. We know there is much to be done before advisers and their publications reach the position in the schools they deserve. We know that every effort should be concentrated on that task. Far better for all, we believe, if everyone devoted his time and efforts to that ultimate goal and, in the end, let the world of school publications decide who did the most, for the most, with the mostest.

Responsibility Is The Keystone Of A Good School Newspaper

By LeRoy Nielsen

At the 33rd convention of the Columbia Scholastic Press Association this past March the editor of The Bulletin met at the Advisers Tea the adviser to "Roosevelt Standard," the weekly newspaper of Roosevelt High School (enrollment 2,100), Minneapolis, Minnesota. Knowing the experience of Mr. Neilson, the editor asked him to write an article for The Bulletin on some aspect of school press work not usually found in journalism texts. The editor wishes he could have read what follows twenty years ago when he became an adviser to a weekly paper in a boys' private school. The reader's attention is drawn — whether he be a new adviser or otherwise — to Mr. Nielsen's answer and reasoning associated with those oft-recurring questions: "Isn't it the students' paper?" and, "They pay for the paper, don't they?"

I have been the adviser of a school paper for twenty-eight years. In those years I have been faced with all or most of the problems common to all school newspaper advisers. In my attendance at various state and national conventions. I have noted that students are much the same everywhere. I know, also, that the newspaper adviser has all the problems common to the teacher of English, history, science, or shop with many that these teachers never dream of.

After the news teacher and adviser has taught his news class or classes all he can about leads, human interest stories, editorial writing, and page makeup and all the rest of the course and has appointed the more gifted ones to the staff which produces the paper, he is faced with the problem of just where does the work and the authority of the adviser end and that of the staff begin.

With many staffs this never becomes a problem because the editors work so well with the adviser.

Too often, however, editors feel that the adviser is exceeding his authority if he expects the members of the staff to improve their news-writing, if he objects to certain types of columns appearing in the paper, or if he asks to be consulted about the subjects and the subject matter of the editorials.

Like iron filings are drawn to a magnet so some editors gravitate irresistibly to this question:

"Isn't it the students' paper?"

The answer to this question is supposed to be "Yes" and that is supposed to establish the fact that the editors and the staff have complete authority to publish the school paper as they see fit.

To support this question, they ask another: "They pay for the paper, don't they?"

All this would not mean a thing of importance except for the fact that the wrong answer to these questions prevents the publishing of a good newspaper.

I have been faced with these questions at various times, and I

ment to teach good English usage. have had to work out an answer. Of course an adviser could just lay down the law and say "This is the way it is," but that would be an undemocratic way of solving the problem. There are clearcut, reasonable answers that I have found to satisfy my students.

The answer to the first question is: No, the students do not own the school newspaper. It belongs to the Board of Education (in the case of public schools). The answer to the second is: The students pay only a part of the cost. They do not pay the adviser's salary. They pay no rent for the news room nor make any payment for heat, light, or janitor service. They pay nothing for the time of the many members of the staff who write and edit the paper.

Another approach to these questions is this: I ask my students, "Your parents subscribe to the Minneapolis Star, don't they?" The answer is in the affirmative because it is our only evening paper. "Does that make them together with all other parents, the owners of the Star? Does that give them the authority to tell the publisher of the Star what should be published in his paper and how it should be edited?"

The publisher of the daily paper would call anyone's attention to the fact that for the two dollars a month or less that the subscriber pays the publisher, he gets thirty newspapers in return, an adequate exchange. For the dollar which the student at Roosevelt High School pays each semester, he gets thirteen issues of the paper which we feel is more than an adequate exchange.

There is another thought in connection with these questions. In the public schools, the superintendent is responsible to the Board of Education. The principal is re-

in any school who know that they could produce a better newspaper. sponsible to the superintendent. And the adviser is responsible to the principal. It would be a very trying situation if the adviser was held responsible for what went into the paper but had no authority to say what should or should not be published. The adviser who is held responsible must also have the authority to decide what shall appear in the school paper and how it shall be written.

Some years ago I thought that I would solve this problem of responsibility by saying to the principal, "Why do you talk to me about an article in the paper which you think should not be there or which has not been properly handled? Why not talk to the student who wrote it?"

"I appointed you to this position," was his reply. "Therefore I hold you responsible. You appoint the members and the editors of the staff; therefore they are responsible to you."

Another responsibility on the part of the staff is to the many staffs that have preceded them and that have built up traditions that have made the paper good in the past. A good newspaper is not built up in a day or a year.

"Where," I ask my editor, "can you get a chance to edit a newspaper that is already a going concern prepared and built up for you before you were here. Where can you get the opportunity to edit a newspaper where your subscribers are all furnished for you? One where some seventy home room advisers collect all the subscription money so that we are sure to be able to pay for the paper?"

The school newspaper is not a toy. It is an instrument for teaching just as much as a geometry textbook. It is first of all an instru-

It is an instrument to teach creative writing, to teach good journalism, to give the staff members experience in meeting and interviewing people. It is also an instrument for showing to the entire school what constitutes good journalism. Unless it does these things, it has no place in the school.

I have upon occasion had students in my class who felt that they could publish a much better paper than the Standard. One lad asked me if he could put out a mimeographed newspaper; would I object? I told him no and gave him all the help I could. His paper lasted just three issues. Without the authority of the administration and the faculty back of it, a paper cannot exist very long.

Some students in a large high school here in Minneapolis some years ago asked the principal if they could put out a paper on their own without any help or supervision on the part of the faculty. Perhaps feeling that it might teach them a good lesson, he gave his consent, which probably was not a wise thing to do.

These students proceeded to publish a seven column, four page weekly printed in a good commercial shop. I saw a copy of the paper and I would say that the editors were somewhat uninhibited in what they considered news as well as the manner in which it was written. After three issues, the students refused to pay for the paper. The editors were actually afraid to come to school because of the enemies they had made among the students. They were, further, afraid to go to the printers because they did not know how they were going to pay for the three issues they had already published.

Of course there are always critics. Generally it is students, but some-

times it is faculty members. I recall a case where three boys came to complain about a music column which we were running. I thought that it was a good column. I asked them if they felt that they could do a better job and they said they believed that they could. I told them that we were always trying to improve the paper and always looking for new talent. Would they please write the music column for the next paper? They would.

We are a weekly, but we did not get the column for three weeks. I heard privately that the boys were having quite a time writing it. They did not write a second one nor did they ever criticize the paper again. I know of no more effective way to silence critics, students, and teachers than to give them a chance to write for publication. It is hard enough for those who have studied newswriting.

In conclusion I think that it is still the responsibility of the staff to give their readers a good live paper. In our school every student, every teacher, clerk, and janitor gets the paper. It is issued just before the home room period every Thursday morning. It is a simple matter to walk down the hall to see whether the students are reading the paper or not. If the editors see the rooms never more quiet or the students never more studious, that is their real reward.

I feel reasonably sure that every adviser of a student publication has been faced with this question: "Isn't it the students' paper?" and many other similar questions and problems. The new and inexperienced adviser, for whom this is written, may get the satisfaction of knowing that he is not the only one faced with such problems. Perhaps there might be just a little help for him in the above lines.

What Is A Complete Yearbook?

Asks Hokendauqua, Pa., Adviser

By Marjorie Lazarus

The adviser of "Whitehall," yearbook of Whitehall Junior-Senior High School in Hokendauqua, Penna., develops in a careful, thoughtful, detailed manner a subject on which she has spoken at Columbia Scholastic Press Association conventions.

What is a complete yearbook?

To some it simply means a book delivered in late May or early June — a book that is as complete as it can possibly be with delivery at that time.

To others it means delivery of the book as above; but in late summer or early fall a supplement of spring activities will be distributed. This supplement is similar to a pamphlet and will have to be inserted loosely in the book.

A third group will again have the usual delivery, but this book will include the spring activities of the previous year.

The fourth group makes an effort to have a complete book by posing a few seniors in cap and gown, by using formal poses of its speakers at Baccalaureate and Commencement, and by obtaining pictures of places they will visit on their class trip. These pictures will help give the impression of having a complete book with delivery at the usual time.

To a Whitehall student a COMPLETE YEARBOOK means one that is delivered in late August — a book which tells the story of the year. It has detailed records of all spring sports — complete statistics and good variety of picture coverage. It includes music festivals and a sports banquet scheduled in May,

while activities in June are Senior Day, Awards Day, Senior Farewell, Senior Play, Baccalaureate, Commencement, Graduation Party, and a three-day class trip to Washington, D. C. All these events are recorded both in copy and with pictures.

Why Publish A Complete Yearbook?

At one time the yearbook was primarily a memory book for members of the senior class. Today it has become a record or history of the school year. But the publication is still of more importance to the seniors than to any other group in the school.

This is the main reason why Whitehall publishes a complete yearbook. It records the complete history of the school year, and covers the most important period in the life of a high school student.

Organization Is Flexible

How then can this be accomplished without being a burden on either the adviser or the staff? Organization of a complete yearbook should not vary too much from that planned for regular delivery except for the time element. Actually a very flexible calendar can be set up with this kind of program. However, keeping an eye on the calendar, good planning, and setting early deadlines for your staff are still very essential.

Sir Roger Makins, then ambassador to the United States, chose the year-

Probably the one disadvantage of the complete yearbook is that one is tempted to postpone or plan too little work to be completed during the first semester, and then find too much work must be completed at the end of the year.

"Give a busy man another job to do" applies to the Whitehall staff. Each year it is possible to slightly vary the schedule so that the key member of the staff may participate in as many other activities as possible. In most instances, the person with a variety of interests tends to be more prompt and efficient in his work than one with no other activities.

Major Criticism Noted

One of the major criticisms of the complete yearbook is due to the belief that either the adviser and staff must work throughout the summer or that they send the final sections of the book to their publisher and let them complete the job. The first should not be necessary with good planning; and the second, while certainly not impossible, is highly improbable.

It is difficult to imagine an adviser or staff willing to allow or even want someone else, even a professional, to complete the book. (Those who would do this, would probably be inclined to have a great deal of the book done this way.) And there is no need for this to be even considered. At Whitehall, for example, all material is completed and mailed to the publisher by the end of May except for those activities taking place in June.

Information concerning these activities has been secured by early April so that page layouts are planned, the photographer is given a schedule with exact sizes of pictures desired, and sometimes the

text of the addresses by those speaking at Baccalaureate and Commencement are received in advance.

Following the class trip it is of course necessary to spend one day completing the six pages devoted to the trip.

Naturally some proofs will have to be checked during the summer. Most staff members are eager to do this and it is accomplished in a very short time. Publishers will let you know when the proofs will be mailed and you can plan accordingly.

Time To Develop Theme

A good theme is one which is there, yet is not there. It is important that the theme holds the book together, but it should never become so obvious that it becomes a matter of not being able to see the forest for the trees.

Music, for example, could be an excellent theme. But in most instances the adviser and students are so rushed with other work in planning a yearbook for regular delivery that they use too obvious methods in developing the theme.

One common method is the overuse of song titles; another, uses art to extremes, while in many instances the two methods are combined.

With the ample time allowed under the complete yearbook program, the literary staff spends most of the first semester doing research on the theme and developing a distinct style of writing that is harmonious throughout the book.

The 1956 Whitehall used as its theme a comparison of Whitehall, England, with Whitehall, U. S. A. Lord Beaverbrook's London Daily Express provided pictures for the divider pages and opening section. Sir Roger Makins, then ambassador to the United States, chose the year-

book queen. The British Embassy, the Westminster City Council, and many others all assisted in the research work.

To contact all these people, do the necessary research work, plan appropriate copy and pictures that would tie in with those pictures from England — to do all this well the staff needed time which certainly would have been impossible in the time allowed to complete a book for regular delivery.

Distribution Solved

Since 1953 Whitehall has published a complete yearbook. While distribution has never been a problem at Whitehall, it may be in your school. Listed here are some methods that have proved successful, and one of these should fit your needs.

1. Summer Social Activity — a dance, picnic, or other social activity is planned. Seniors like the idea of this early class reunion.
2. Newspaper Notice — date and time of distribution at the school is given to the newspapers. Plan can be for seniors only, or underclassmen may be included.
3. Mail — publishers will mail books directly to seniors and the balance will be shipped to the school for distribution when school opens.
4. Advertiser — yearbooks are shipped to a firm which advertises in the yearbook. This firm runs an advertisement in the local paper announcing that students can pick up books at the store. The store accompanies this with a special back-to-school sale.

Advantages Are Many

How you plan your complete yearbook will determine its many possible advantages. Certain cir-

cumstances and conditions in each school will probably prevent all of them from being realized, but with careful planning most of them should be possible in your school.

1. Complete coverage of the entire year.
2. A complete reference book for the future.
3. Spread work out more evenly through the school year.
4. Time to work more leisurely but systematically.
5. More time to develop theme, unusual ad section, etc.
6. Allows time for the students to take part in other activities.
7. Train incoming staff.
8. Meet emergencies and save both time and money.
9. Publisher will have time to give book "special attention."
10. Publisher usually offers reduced rates, free pages, etc., as incentive to publishing a complete yearbook.

What is worth having is worth waiting for will be the attitude of administrators, faculty, alumni, and students once you have published a complete yearbook.

OVER 4700 TOOK LUNCH AT WALDORF ON MARCH 16

Over 4700 sat down to lunch March 16 in the Waldorf-Astoria Hotel in New York City to bring to an end the 33rd annual convention of the Columbia Scholastic Press Association. As usual the food and service were very good.

The number of paid delegates at the convention, according to information from the CSPA office, was, at the last count, 4685.

For years the attendance at the convention has been going up. When will it stop?

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author of: *Captain Eddie Rickenbacker* — *Lands Of The New World Neighbors* — *Keepers Of The Lights*; with Fred G. Carnochan: *Empire Of The Snakes* — *Out Of Africa*; with Charles A. Lockwood: *Hellcats Of The Sea* — *Zoomies, Subs And Zeros* — *Through Hell And Deep Water*; with L. J. Maitland: *Knights Of The Air*. The reviews appearing in this May 1957 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to: Hans Christian Adamson, Parklambrea Towers 6-B, 360 South Burnside Avenue, Los Angeles 36, California.

Among the many arctic adventure books written by Harold McCracken about the North he knows so well, I am quite certain that his latest *Hunters of the Stormy Sea* (Doubleday — non-fic. — \$4.50) will emerge as one of the most popular and widely read. For his text and theme, Mr. McCracken has taken the century of sea otter hunting in the islands of the Bering Sea from about 1740 to about 1840. Quite a few of those islands were named after iconized Russians saints, but there were no saints, not even any nice people, among those who cruised the islands in quest of otter hides. Furs were worth fortunes and human life had no value in those days of murder, rape, and piracy. Among the bloody-handed empire builders in this saga were burly Russians, such as Shelikof and the more widely known Baranof, as well as quite a few sharp-nosed Yankee whale killers who boldly cut into the Russian fur monopoly. A noisy chapter of lawless Alaskan history told with great dramatic virility.

As one becomes absorbed in *The Guns of Navarone* (Doubleday — fic. — \$3.95) one forgets that it is pure wartime fiction built around British operations in the eastern end of the Mediterranean during World War II. Alistair Maclean, the author of this humdinger, has concocted a book that reaches to the rather towering shoulder of H. M. S. Ulysses, his first book and a transatlantic best seller. Briefly sketched, the thread of *The Guns of Navarone* is twisted around an intelligence operation conducted in Oain by English master-minders against a German-held island which represents a great menace to the safety of British troops and ships in that part of the world. How these German guns are stilled by the courage, skill, and luck of a five-man demolition team makes the story. And it is unfolded with such chilling realism that one forgets the five who lead us to cataclysmic climax are creatures of the author's genius. The tone of authenticity never drops.

In all the New World — with all the tragedies that ended lives of natives with the coming of the whites — there is no drama greater than the final act of the Incas of Peru when Pizarro lowered the curtain and ended the play. This people — which had developed great arts but no form of literacy; a complicated religion but not a shred of human heart for human rights — were carried away by the flood of Indian blood released by the Spaniards. In *The World of the Inca* (Vanguard — non-fic. — illust. — \$4.50) Bertrand Flornoy, a noted French student of Inca affairs, brings up-to-date the tragic Inca story as F. Prescott began it so wonderfully well so many, many years ago. The picture the author presents of the Inca is as complete as scientific knowledge and intelligent imagination can spin the fabric of restoration. Paleontologists have done the same in restoring a dinosaur from little more than a vertebra and a toe. But Mr. Flornoy does not over-dramatize his people or places. His approach, while scientific, is vividly dramatic.

A worthy epigraph is awarded those pachyderms of the air who wallowed among the clouds in the decades that followed World War I. They were the rubber cows, the gas bags, the dirigibles that droned loudly over oceans and country sides. The epigraph in question has just been provided by John Toland. It is called *Ships In The Sky* (Holt — illust. — non-fic. — \$4.95). The amazing thing about these giants of space was that they looked so big and so slow and so safe; whereas they were inherently deadly. Virtually every one of the Big-Bags that flew during the 20s and early 30s was wrecked in violence with the loss of many lives. Mr. Toland has done a thorough and eloquent job in lining up the

flight to extinction by these monsters who seem to have little value in war and none whatever in peace.

Almost anyone can become a Toastmaster General — like that one-time-moviemanager, Mr. Whatzisname — if he has the right stories, familiar quotations, and laugh-provoking anecdotes at the tip of his tongue. But who has? And, if not, how can one corral them? One way of garnering appropriate material is from Judge Jacob A. Braude's *Second Encyclopedia of Stories, Quotations and Anecdotes* for speech writers — speakers as well as ghost-writers (Prentice-Hall — non-fic. — \$4.95). Several factors — here are at least three of them — unite to make Judge Braude's encyclopedia so worthwhile. Such as its triple index as well as its wide and highly selective coverage.

Among writers who expand in stature with the years stands James A. Michener. His newest book — a profile of the Hungarian revolt against Red rulers — has not only character and convincing narrative but also a burning flame of denunciation against injustice. This makes it, up to now, the outstanding book on the subject. Called *The Bridge At Andau* (Random House — non-fic. — \$3.50) the work is a comprehensive report on the causes, the incidents, and the individuals of the Fall 1956 Hungarian Revolution which kindled flames that were seen around the world. Mr. Michener obtained his material in interviews with refugees — many of whom crossed into Austria by way of the Andau bridge. Instead of dramatizing his material, which would have been an easy and understandable temptation, the author lets the shrill or weary voices of revolt speak for themselves. For that reason, *The Bridge At Andau* is primarily an excellent piece of reporting.

There is less huffing and puffing and a minimum of the usual sort of swashbuckling, blow-the-man-down sort of buccaneer writing in Robert Carse's account of *The Age of Piracy* (Rinehart — non-fic. — illust. — \$4.50) than in other volumes devoted to the blood-stained era of the Jolly Roger. While Mr. Carse sails a well-charted historical sea, many of his settings are refreshingly new. If the reader seems to feel the heaving and tilt of a deck beneath his feet — or hear the creaking of taut rigging, that is no accident, for Mr. Carse is an old hand at boating and he has sailed nearly all the waters and landed at most of the shores that played parts in pirate operations during the Golden Age of seagoing blood-letting. The author aimed to write a definitive history of piracy within the covers of one book. He has succeeded admirably. His descriptions of the techniques used by the Brotherhood of the Main in giving battle to vessels that outgunned them and out-manned them are realistic and arresting. In addition — the subject is eternal in its reader appeal. Own up now — who does not just love a pirate?

Another kind of sailor's book is *Twilight For The Gods* (Sloane — non-fic. — \$3.50) by Earnest Gann. Here the author of *The High and the Mighty* takes a handful of people aboard the Cannibal, a down-at-the-heels lugger. It leaves Suva in the South Pacific for a west coast port in Mexico, but never completes its journey. I have a hunch that *Twilight For The Gods* will be long remembered not only because of its Captain David Bell — a masterly portrayal of a man at sea in more ways than one — as well as the fine drawing of crewmen and passengers. There is building suspense in this novel of the sea. Its throat of tragedy builds

like a thunder-head out of the west, and darkens the scene with ominous meaning. The story itself is simple, unpretentious and therefore easy to accept as real. The pawns of Mr. Gann's heaving chessboard are few and those which the Gods would destroy — and do destroy — are easily counted.

The Great Chain Of Life (Houghton-Mifflin — illust. — non-fic. — \$3.75) by Joseph Wood Krutch is a book on the wonders of nature. It asks a lot of questions which do not always provide a ready — or even unready — reply. Mr. Krutch is a dramatist and essayist who has become the tool of his hobby — the desert. Proceeding from the theory that whenever Man stops doing things long enough to think about things, he invariably asks himself: What and Who am I? — the author brings several pointed questions to the foreground. These related questions have to do with nature and its inhabitants. But where Mr. Darwin (and naturalists before and after him) blithely undertook to provide all the answers to nature's mysteries, Mr. Krutch does not pretend to know the ultimate truth. To the author, life are movements seen through a window or observed through a pair of binoculars rather than through a microscope. He speculates on the import of awareness and questions which is the older emotion: joy or pain. In short, he makes one wonder about the chain of life among nature's wonders.

Fire Mission (Ballantine Books — fic. — \$3.50) is William Mulvihill's first published novel and let us hope that it will not be anywhere near his last. In this age when it is the fashion to write war-time books in a slimy lingo of short and ugly words, it is invigorating to find a writer and a combat veteran

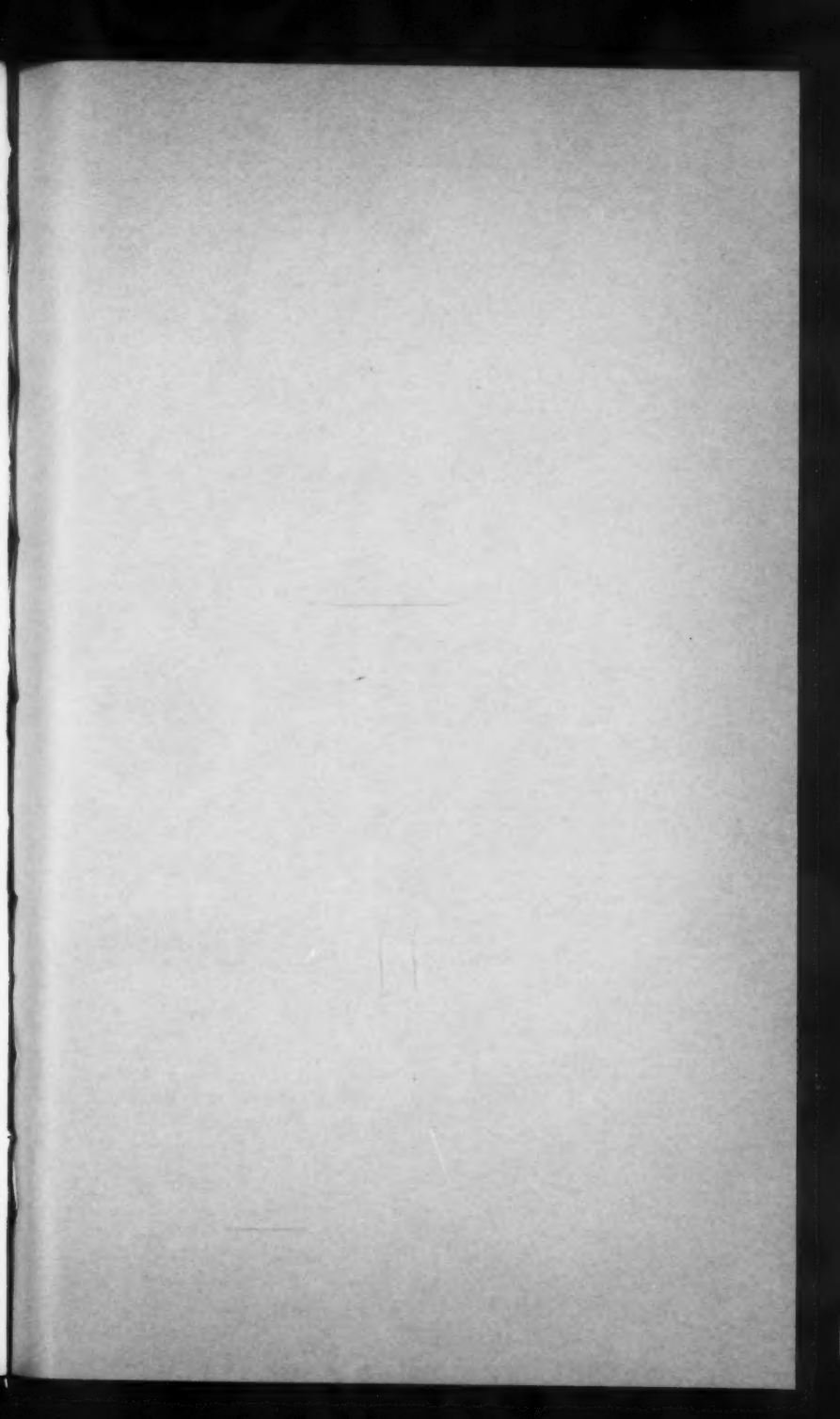
who can write about GIs in battle without seeing a batch of snarling, growling dog-faces who have contempt for all that surrounds them, including themselves. That this approach, which has reduced the quality of American World War II literature to an unbelievable low, is not at all necessary in writing a really authentic wartime book, is demonstrated by Mr. Mulvihill. Out of the anhill of an invading army, he zeros his sights on a single howitzer unit manned by Americans who learn about war under German gunfire in a group of small war-torn enemy villages. There is no fat or stuffy opinion in the book's lean and tough muscular plot. It is war, mud, men, and suspense.

Some fourscore years ago, a boy grew up along the Ohio countryside, attended a one-room school, became a teacher, got a job with a cash register company in Dayton, went into business for himself — and was on his way to become one of the most conspicuous comets of the Motor Age — Charles Franklin Kettering. The life of this one-man research-and-invention-laboratory is unfolded by one of his long time associates, T. A. Boyd, in *Professional Amateur* (Dutton — non-fic. — illust. — \$4.50). If the various inventions that have made American transportation click in the past half-century were to be labelled, many of the most important would carry Doc. Kettering's name. From self-starters to ethyl-gas; from high compression motors on highways to gigantic diesels on railways, Boss Ket of General Motors has pulled the heavy load of progress through imaginative thinking. Mr. Boyd has done a nice job in bringing the many interesting aspects of Mr. Kettering's colorful personality to light. Boss Ket is one of the Breed

of Country Boys — a 20th Century Ben Franklin — America is proud to create and remember.

The picture drawn by Henry M. Stanley — reporter, soldier, adventurer, and explorer — by Ian Anstruther in *Dr. Livingstone, I Presume?* (Dutton — non-fic. — \$3.95) is at such variance to the impression left by the man and his almost tumultuous way of life that it comes as a very distinct book. I, for one, accept it with broad reservations. Stanley was born in England. He came to New Orleans as a youth, fought on both sides in the Civil War, and battled Indians on the plains and bandits in the Near East. He covered wars for Bennett's N. Y. Herald and found Livingstone in Africa. All of this took considerable brash doing. In spite of this, the author paints Stanley as an introvert who was crushed by unfavorable public opinion and an unhappy individual. Maybe so. Age does strange things to all of us. Anyway, it is an interesting story about a stormy petrel who evidently turned into a Mourning Dove.

Much darker than Stanley's Africa is the colony which lies at the tip of that brooding continent. Here the hostile barriers erected by white colonials against the Negro natives have created a boil so full of social infection that it would seem that one of these days something would have to split. About this Africa, where blacks and whites are separated like oil and water by laws that are harsh to both sides, Anthony Sampson writes in *Drum* (Houghton - Mifflin — non-fic. — illust. — \$3.50). For several years Sampson was the only white editor and reporter connected with *Drum*. It is an Afro periodical published in Jo-burg, Transvaal, by natives for natives. Mr. Sampson's book gives the whole nasty situation a healthy airing.



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